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# The BOLD and SUBTLE MIRACLES of Dr.FAUST

by David Hoy

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by

David Hoy

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Chicago 25, Ill.



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We regret that the Voodoo Doll, one of the interesting and colorful effects you may have seen in a Dr. Faust performance, could not be included in this book. It is not the property of Dr.Faust, but of the Mellon Enterprises. We understand it is not currently on the market, but will be again in the future.

Dr. Faust does a trick with his assistant, using a gigantic spark plug. Faust incorporates mental experiments using advertisers products in his shows for leading corporations, such as Whirpool, General Electric, General Motors, Mead Johnson, etc.



# BACKGROUND

## AND BOLD APPROACH OF DR.FAUST

Dr.Faust is, in reality, David Hoy of Evansville, Indiana. Hoy has had a varied and exciting life. He is a graduate of a college in South Carolina with a B.A. degree. His major was Radio Speech and his minor, History and World Affairs. Hoy is also a graduate of a Seminary in Louisville, and holds a B.D. degree. Hoy was an evangelist for the Baptist Church for several years and has preached on two tours of Europe and one in South America, principally Brazil.

In all his evangelistic work, he used magic to gather crowds and to illustrate lessons. He is the author of "Magic With A Message" recently re-published by the Ireland Magic Company.

Hoy has been a life long devotee of magic and credits Duke Stern, Dr. Spencer Thornton and Jay Marshall as his three greatest teachers. Hoy has been featured at most leading magical gatherings where his quick wit, magnificent performances and genuine friendship have won a host of followers.

Hoy still preaches and is currently News Director of Station WIKY-AM-FM in Evansville. Hoy is active in politics and in the spring of 1963 made a very strong bid for the Mayorship of Evansville. Altho he was not successful at this first attempt, he will continue to work hard with the Lincoln Republicans whose boy he was.

Dave Hoy is the originator of the Bold Approach in

Mentalism. By this he means a direct, solid, FUN approach to mentalism. He combines humor, originality, and stunning effects that truly please an audience.

Hoy uses funny lines, but is a true gentleman to his volunteers. He is clever and quick witted and is a master at making the most of any situation. Hoy sums up the bold approach for us.

The Bold Approach to Mentalism utilizes several fundamentals:

1. The Bold Approach means that simple, subtle methods are best. If you can't do an effective "Billet Switch" (I've never seen it done effectively) don't do it. The Bold Approach means doing the " Center Tear" so well you can do it surrounded.

2. The Bold Approach tears off the pointed hat, flowing robes and other trappings of a bygone era and updates mentalism. It kills the Swami idea and makes a gentleman, an entertainer, out of that character, one who fools the mind and its senses by never seemingly using any effort but the mind.

3. The Bold Approach does not use slates, living and dead tests, or hypnotism. The Bold Approach adds color to mentalism by incorporating objects and persons in unbelievable situations that causes wonder.

4. The Bold Approach relies on quick experiments that sock home the point that something dynamic has happened. The Bold Approach does not have the audience remembering a long series of meaningless events that lead to a flat end, an end that can never be called a "climax". The Bold Approach never sees the mentalist doing the impossible, but merely approaching the impossible!



5. The Bold Approach is the "tuxedo approach", the "attache case" approach, the selling of a personality, not a series of unrelated experiments.

6. The Bold Approach is an act that begins on a "soft sell" note and climaxes on a HARD SELL that promotes the mentalist and his personality.

7. The Bold Approach is always looking for new avenues for publicizing mind mysteries.

8. The Bold Approach does not mention only the Rhine experiments at Duke but finds out by research what others have been doing in ESP and parapsychology.

9. The Bold Approach takes a tongue-in-cheek attitude toward ESP. I call myself a " fake". You may not want to be this bold, but please do not tell the dear public that you can read minds.

10. The Bold Approach to mentalism means you are a performing skeptic who is as amazed as the audience at what is going on. The mentalist is humorously baffled by what he is doing.

And in this modern world, so loaded with scientific wonder, this is the only line a performer can take and get away with it. Let the Bold Approach be your Approach. The following pages tell you how... in detail.

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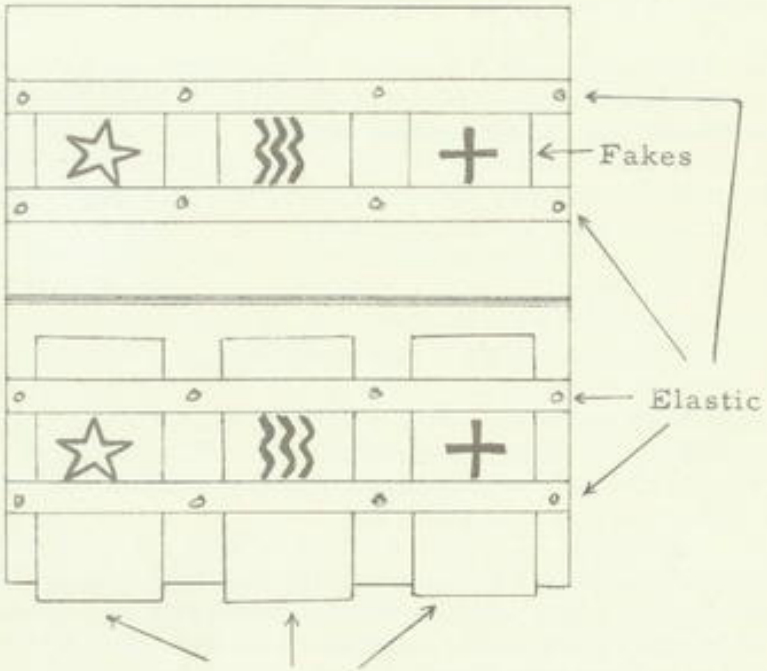
Covered Checker Board



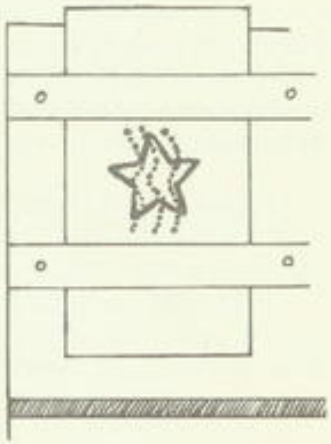



Diagram to show wavy line card under fake of star. Dotted lines to show X-ray view.



# DR. RHINE, IMPROVED

This is an improvement on Dr. Rhine, using three matching sets of his famous symbol cards.

Material needed:

A 25¢ folding cardboard checker board, some sheets of brightly colored construction paper, glue, two yards of one inch wide elastic, sixteen thumbtacks, three jumbo star cards, three jumbo wavy line cards, 3 jumbo cross cards, a tack hammer.

Preparation:

Cover the folding checker board on the checker side with the construction paper, glued on, to make it all one color.

As per diagram on opposite page, put on elastic with thumb tacks and bend tacks down on the opposite side of the board by using light strokes of the tack hammer.

Now insert star, wavy line and cross cards side by side under the elastic. With a sharp razor blade, cut them off at the top and bottom of the respective rows of tape, so that only the middles of the cards show between the two lengths of tape. (See diagram).

Push a spoon or something under the elastic to lift it off the card at each cut edge, and run your small glue brush along the under side of the elastic, and then a narrow line of it along the card directly under the elastic. Remove whatever you had holding up the elastic, and press it firmly against the card surface. Do this in all six places where elastic crosses the card surface, and then press down with

a weight if necessary until dried securely. You will now see that any full card placed down behind the gimmicked cards will look like the part card glued to the elastic.

On the back side of the checker board, behind the gimmicked cards, glue numbers 1, 2, 3, to correspond to the part cards on the inside of the board. Big numbers off a calendar are good, as they must be able to be seen from the audience.

The two lengths of elastic on the other half of the checker board are of course fastened down with thumb tacks, and look just like the faked lengths, but they have no cards in them.

The three ungimmicked cards, a wavy line, a cross, a star, are pushed under these fair elastics as a preparation for a performance, and an identical three are pushed under the fake elastics. When the board is closed ( in half, like a book), the cards stick out about an inch.

The Effect:

A volunteer from the group you are entertaining is shown the board with the six cards inserted behind the elastics. You remove the three ungimmicked cards, fairly showing the board as you do so.

You close the board, then permit the spectator to remove the three cards which are behind the gimmicked cards. Since the cards protrude about an inch, he merely pulls them out.

Now open the board slightly and turn it toward yourself. Replace your cards to correspond with the gimmicked cards, BUT FACE DOWN.



You may tell audience what you are doing. Now show spectator the numbers on the outside of the prepared board. Ask that he mix his cards face down. Ask the spectator to hand you any card face down without viewing it, or revealing it to the audience. Ask him to name a number from those he sees on the outside of the prepared board.

You insert the selected card into the called for number, placing it behind the gimmick. If spectator's card matches the gimmick, show the card to the audience before placing it into the frame. This will enhance the climax of the miracle.

By this method, all three cards of the spectator are returned to the frame and lined up. Now show the opened board to audience and spectator. Then remove your cards, turn them over and re-insert in the frame. Do this quickly, then hold the board aloft for all to see that your cards match those of the spectator!

Patter Idea:

The possibility of three objects matching, when haphazardly placed together is 386 to one! By subliminal forcing, it is possible to influence an intelligent mind to carry out subliminal ideas planted in an instant of time.

Let me demonstrate this phenomenon by an experiment using two sets of object cards. These three I shall use. You, sir, may remove the opposite three.

I will replace my cards face down, and in a flash of time, influence you to match my choice. Please mix your cards face downward. Hand a choice to me, and tell me where you wish me to replace it -- at

position one, two or three? Now another. Then the last one.

Now look at the positions of your cards....and.... MINE MATCH!

* * * * * * * * *

# DATED FOR DESTINY

Objects needed:

25 calendar cards with regular playing card backs, three blank face cards to match, a felt tip magic marker.

Preparation:

With the felt tip pen, write a date ( month and day) in as large letters as possible on each of the three blank face cards. Example: JULY 21, MAY 3, etc.

Place these three cards on the bottom of the stack of calendar cards.

The effect:

A spectator is chosen. He is unknown to you. Yet you tell him you will be able to influence him to choose a card that bears his birthdate. Show the bottom of the deck. Call out the date showing on the bottom card. Lift that card and call out the next date. Then lift the next card and call out the third date. Tell the audience you have a deck of three hundred and sixty six such date cards, from which you have picked the group you hold.



Inform the spectator you will cause him to choose a card bearing his birthdate. Offer him a choice by fanning the deck toward him. Stare at him!

He chooses a calendar card. As he is looking at it, ask him if his birthdate is on the card.

HE MUST ANSWER YES!

To the audience, you have performed a miracle. He may laugh and later talk about it, but no one will believe him. The important thing is that at the moment of climax, he said "yes".

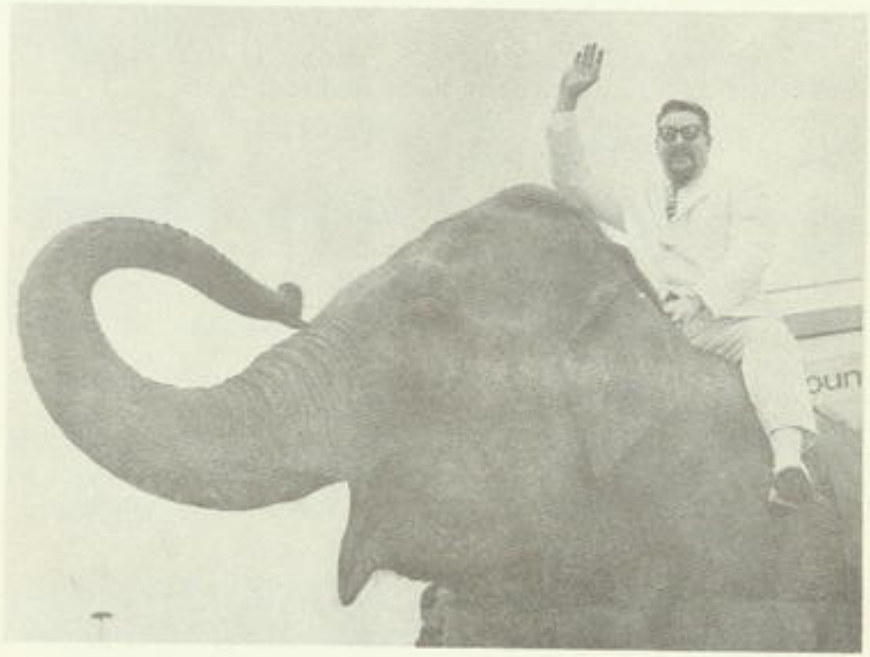
Patter:

Next to our own name, the date of our birth is most unique and individual. I am able to influence you to select a card bearing your birthdate even though I do not even know your name.

I have placed various dates on various cards -- see, July 21st, August 19, December 23rd. Would you please stand and make a non-verbal note of your birthday? Now, please select a card and look at it intently.

Does the card have your birthdate printed on it? Magnificent! Together our minds have dated your destiny!

Note: In a large theatre, a dramatic method of selecting a spectator is provided by using a tee, soft rubber golf ball, and #9 iron. Drive the ball into the audience with a good shot, and there can be no question that the person catching it was selected by chance. Another method is to throw a ping pong ball into the audience and use the person who catches the ball.



This would appear to be "Our Correspondent in Delhi" but actually it is our correspondent in Evansville, David Hoy, making gay with the Republican Party Symbol, LIVE!

(The elephant is no slouch himself - he appeared in "Jumbo"!)



# WE NOW GIVE YOU

## OUR CORRESPONDENT IN .....!

Effect: From a large sheaf of news stories, spectator freely and at random selects one. This is done entirely away from performer so he cannot see even the paper involved. Yet he is able, at the spectator's request, to tell him from what city the news correspondent sent the story.

Objects needed: Some newswire copy from a radio station, glue or paste, a clear plastic E.Z.C. transparent vinyl Presentation Cover with a Slide Hold Bar, obtainable at large stationary stores in most parts of the country.

Since this particular product works best for this trick, and because you may not wish to go to the trouble of preparing it, we have arranged to furnish the correct prop for this trick, ready to use, for only $1.50. This will be the special plastic folder, with all the necessary newswire copy arranged therein, so you can use it at once. Obtainable only at Ireland's.

Preparation: (If preparing your own folder) Visit a local radio station and get the news director to give you a batch of old wire copy. They will have it by the stacks and will be glad to give it to you.

Most stories will have a " dateline" with the name of the city from which it came; maybe a date. Gather ten datelines from all over the world. Now cut the paper with the datelines so that all ten stories are two to three inches in length. Be sure one Washington, D.C. dateline is among the ten.

Lay the pieces on the table, overlapping them less than an inch, datelines and first few lines of story showing in each case. Paste them where they overlap until you have a length of them long enough to fit the plastic cover (11 inches). Using a red pencil and a ruler, underline each dateline so it stands out prominently. Now glue a sheet of paper over the back of this mockup.

Now look over more of your newstories until you find eight stories datelined Washington, D.C. Underline each Washington dateline in the same manner as you did for the mock up.

The back of the binder we suggested you get has a plastic spring clip which slides on, and holds securely anything pushed into it.

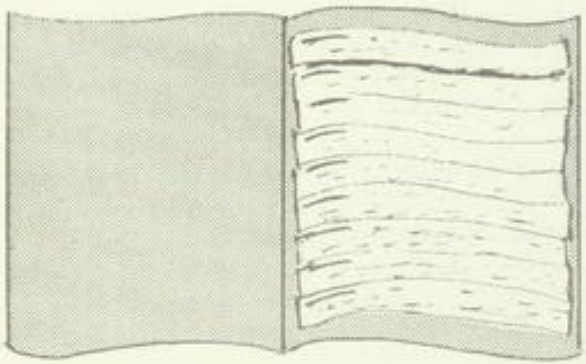
Take it off, open the plastic folder, and arrange the sheet with the pasted-on stories so it can be seen thru the front side of the plastic folder. Behind the sheet with the paste-ons, arrange the various loose Washington, DC, clippings, overlapping them in the same way. Do not glue or paste these stories, but push each one all the way into the folder, to the spine. Now close the folder, hold it securely, and slide the back clip on again.

A spectator, taking the closed folder in his hand, can see at a glance that it contains a number of newsstories. He cannot tell that the stories are pasted down, and he does not get a chance for much examination, in any case.

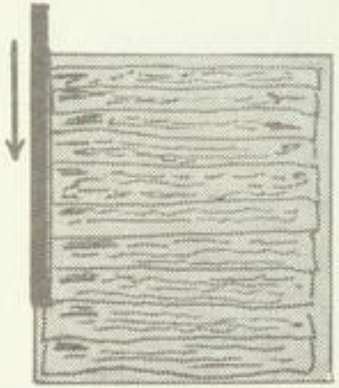
Patter about long distance television, by use of satellites, and explain how newsbroadcasts eventually end up on printers which deliver yards and yards of newstories. Pick up folder and hold it for one spec-

News stories with datelines from varied cities are set to overlap, and are pasted on an 11 inch sheet.

Pasted sheet goes on top of loose strips (all with the Washington D.C. heading) which are set into plastic see thru binder below.



Plastic binder is folded shut and the plastic clip back strip is placed on by sliding it down the left margin.



tator to read aloud, thru the clear plastic, some of the datelines he sees in front of him.

Hand the folder to a second spectator and immediately tell him to reach behind the first headlines, into the back of the folder, and grasp any story firmly, ripping it out of the folder by pulling straight out.

Thus he can only get his fingers into the group of stories which are all dated Washington. As soon as he has pulled out a story, tell him to drop the folder on the table and look at his story.

Tell him you will now give a recreation of a news broadcast with you acting as the anchor man in New York, and the spectator will hear the broadcast from the city of his choice.

Dramatically announce: " This is David Hoy in New York. Our first major news event comes from the nation's capital, Washington, D.C.!"

Ask the spectator to verify your assertion. By the power of thought, you have spanned time and space!

* * * * * * * * *



# BY GOSH! IT MOVED!

Objects needed:

A ping pong ball that is stamped by a circle bearing manufacturer's name, a giant bug ( alive) of some kind, any kind of clear plastic container large enough to cover the ball and allow it room to move, an Exacto knife, and quick drying glue.

Preparation:

Carefully cut out around manufacturer's circle on the ball. Put the bug (ugh!) into the hole and glue top into place.

In selecting the bug, try a cockroach or cricket. A thousand legged worm or Mexican Jumping Bean are not dependable. Your local exterminator can furnish you with a small sealed jar of almost any bug you want, altho he may question your sanity at the same time.

Effect:

Bounce ball, which will awaken and rouse the bug and jar him into action. Place the table on a table and cover with the plastic container. Ball will then move spookily.

Patter:

The mind, giving off electrical charges, has vast power. This power can be made into positive energy that can be felt, and results can be seen. Notice this ping pong ball. To keep out subversive influences, I will cover it with this plastic bowl.

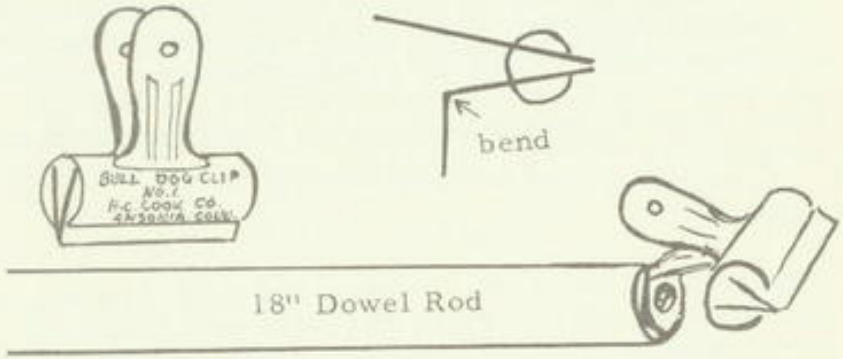
Now if you will concentrate on movement of the ball, it will become energized and react to this mind-energy. There - it worked!

(Pick up ball and plastic bowl and put ball in pocket).

* * * * * * * * *

# A NERVY SWITCHER

Objects needed: A wooden dowel rod 18 inches long, half or three quarters of an inch in diameter, two small screws and two small clips of the type pictured. Pliers, screw driver, and if you care to use it, some colorful paint.




Preparation: Bend a portion of each clip with pliers as shown. There is a hole in the bent portion of clip and using this and the screw, screw it down on the end of the dowel. Do the same to the other end. You now have a wand like rod, with a clip on each end, but the audience will be aware of only one clip on one end of the wand.



This device, plus an ounce of nerve, will allow you to exchange coins, the so-called " billet", and dollar bills.

How it works: Duplicate is held in the clip, and that clip concealed in the hand that is holding the rod. With one end thus concealed, rod is extended toward spectator, who is instructed to fold up his bill ( if the trick involves a bill), and clip it between the jaws of the attached clip. You remark that then the item will be in full view of the audience at all times.

However, you now return to the stage or platform, and as you do so, merely grab the rod by its opposite end, ostensibly changing hands so that the rod can be kept on the side nearest the audience and therefore in their full view. You now can grab off the item you require to produce your final effect. The switch is made quickly and easily.

If you are faint hearted, do the switch as you pass a pole, or a pool of shadow in the aisle. But do try it, because Dr. Faust knows the gimmick works.

* * * * * * * * *

# THE BOLD BOOK TEST

Here is a book test that is so simple, yet so bold and subtle you can do it any place, even in brightly colored swim trunks ( boxer type!)

Objects needed: Any shelf of books, in a home, office, bedside, bookstore, used books store, college book store or library.

Effect: Spectator chooses two books from any shelf or shelves of books. He keeps one, you get the other. You turn pages in your book until he shouts quietly: " Stop!" You tell him the page number. He looks at that page number in his book and you tell the word he is gazing upon.

How to do it: You ask the spectator to pick any book from any shelf of books and hand it to you. Now ask him to choose another book. As he turns to the shelf to get another book, you open your book to any page. Note the page and the first word on it, and then quickly and quietly close the book.

When the spectator turns around with the second book, take it, and hold the books at arms' length. Ask him to choose either book. (A small silent little prayer at this point might help).

If he chooses the book into which you have already peeked at page and word, WONDERFUL. If not, say to him: "Good. I'll take this one and that leaves this one for you."

To the deeply initiated this is the (horrors!) "magician's force", not to be shunned, and not even recognized by magicians when performed with confidence and urbanity.

Now you leaf thru your book, telling him to say "stop" when he wishes. It doesn't matter where you stop. You lie, and say whatever page number you have noted in his book.

Make it a point not to be standing too close to him. Standing a few feet away, tip the book toward him as you repeat the number. He couldn't see the page number with bifocal binoculars anyhow. You will



of course use discretion in selecting the page number in the beginning, so it is well lost in the middle of the book, and you begin leafing quickly, so as to get to the middle section about the time he says "stop". Thus he cannot accuse you of any great discrepancy in page number if he observes you closely during the "leafing" period. Again this is a matter for bravado and courage - the bold handling is what counts.

Now that the page is arrived at, have him concentrate, meditate, speculate, on the first word on the page. You then spell it for him.

This one effect can help to establish you as a star mentalist. And it really can be done anywhere. With pocket books being sold in every corner drug store, hotel lobby, airport rest room and the like, you have a world of material always close at hand. And they can never claim you prepared it ahead of time!

* * * * * * * * *

# POCKET BOOK MIRACLE

Now in this case they could accuse you of preparation, and be right, but you're not going to give them that chance.

This test uses three pocket novels all identical as to cover, content, and size, plus two other pocket novels with different covers and contents, but exactly the same size as the group of three. This exactness in size must extend not only to height and width but to thickness ( number of pages). Titles put out by the same publisher will tend to be very identical even to weight of paper used, so select all from one

publisher, but with strongly contrasting colors and nature of subject. Other necessities are some good glue and a borrowed business card.

Preparation: Carefully remove the covers from the two novels just alike and the two different novels. You may lose a page or two in the transaction, but it won't matter.

Now glue a novel cover on each of the two alike novels that you de-covered, so that you end up with three novels that are the same inside, but have different covers.

A good psychological touch is to use novels that are very current. Spectators don't attach suspicion to familiar objects, and a book they have seen in windows all over town couldn't possibly have anything suspect about it.

Throw the three novels on the table and have spectator pick one. Tell him that he will use the one he first selects, so he should make a careful choice.

Now have another spectator remove a business card from his case, select one of the remaining novels, and place the business card, with an inch protruding, into the novel. This will act as a bookmark.

Pick up the book, and show this spectator the page he has selected by inserting his card, but as you show him the page, cover the first words on the page with the card, AFTER YOU HAVE MEMORIZED THEM.

He calls out the page number to the other spectator, who then turns to that page. Ask him to note the first few words. Now you can tell him what he is thinking!



This is a subtle but bold switch to obtain the needed information and the dodge of the different covers is fine misdirection.

* * * * * * * * *

# THE TOSSED OUT DECK

Needed: A one way forcing deck, two large rubber bands and LOTS of showmanship.

Egotistically speaking, here is the greatest mentalism miracle ever presented.

Effect: The mentalist takes a deck of playing cards which has been bound around the center with two rubber bands, and tosses it to a spectator in the audience. The spectator who catches the pack is requested to look at one of the cards and remember it.

The first spectator then tosses the deck to a second spectator of his choice. The second spectator selects a card, is told to remember it, and then instructed to toss the deck to yet another spectator.

This third spectator notes a card and then follows instructions by tossing the deck back up to the stage, away from the mentalist.

The mentalist now proceeds to dramatically name each spectator's card. Each spectator then acknowledges that the mentalist correctly identified his or her card.

Presentation: As mentioned above, the trick is done with a one way forcing deck, plus two good strong rubber bands. This is important, because there can

be no possibility of a breaking rubber band or quick and easy slipping off of the bands. You want to be sure the band does not break while they are looking at their card in the manner you explain to them; and you want the deck so firmly encircled by the bands that it would put the spectator to trouble to take them off. Spectators follow the line of least resistance, and you will be watching carefully what is being done. Therefore, nothing will go wrong.

You begin by pattering about the fifty two cards in a deck, asking that they be thought of as fifty two varying symbols. Say that you will now show the audience that by mental command and perception, you can identify the card they select from anywhere in the deck, even tho you do not touch the deck.

Take the deck from your pocket, and encircle it with the two stout rubber bands. If you are a cautious performer, use more bands!

Now show spectators how you wish them to note their choice of cards. Hold deck in hand with fingers of other hand, lift up a small block of cards so as to see a card down in the deck. Immediately close the deck, and remember the card. Since the rubber bands are holding the deck very closely together, the spectator can see, of course, only one end of any given card.

The showmanship and psychology in this trick are all-important. While showing them how to look at a card, look at one yourself, and say: " You might chose a King of Spades or ( now look at another card) the Ace of Diamonds or ( look at a third card) the seven of Clubs."

Actually, you, the mentalist, are looking each time at the same card, because this is a one way forcing



deck you are using. With this showmanship, however, you can give a convincing demonstration of actually looking at different cards. Having implanted this idea in their minds, you tell them that you will toss the deck out to some one. When he gets it, he is to look at a card in the manner you just described, and at just <u>one</u> card.

You make a point of this, saying that you do not want a myriad of symbols to flood into the spectator's mind (and subsequently into yours, as the "mind reader".) Therefore, they are to be careful to look just once, quickly but certainly, at a single card and then close the deck, remembering the card.

(Ed.Note: During such explanations as the above, Dr.Faust speaks with great sincerity and emphasis, and most persuasively. It would be hard to imagine a spectator doing otherwise than Dr. Faust asked him. However, bear in mind that there is no hesitation, no fumbling, no slowing of pace when this fine showman is working. He talks almost continuously at a pace that can be easily understood and followed, does not repeat himself, and always conducts himself with authority.

We have seen this trick, for example, performed by him a number of times with never a slip - always with great success. By talking in an interesting manner that commands attention, he keeps the spectator's mind partly occupied with what he is saying, at the same time spectator is looking at the card. He also keeps the action moving - his voice is whipping the spectators along.

Any performer can learn to handle a trick such as this in the same manner. It just takes confidence, courage, and boldness. Now, on with the trick:)

Now toss the deck to a spectator not too far from where you are positioned on the stage. Make it a gentle toss. A deck can be heavy if hurled at a spectator. Throw the deck in an arc to allow spectator time to catch it.

Instruct him to look at a card in the manner you directed, and then to gently toss the deck to another spectator, preferably one he does not know.

This is repeated until all three persons have looked at a card, and the last person to have it is asked to toss it back on the stage. Now have all three persons who looked at cards stand at their seats.

Ask each to make a visible notation of the card in their mind. Look at each spectator, one at a time, then close your eyes and slowly announce the three cards.

Actually, all you have to do is to be sure that you have spoken the name of the card in the forcing deck they all saw. The other two cards you name do not matter.

Now, open your eyes and ask each spectator if you named his card. As each says: "Yes", thank him and tell him to be seated. Each will say : "Yes" because each took the same card.

Since they are not aware of the forcing deck, they each believe you called their card and two others, and that the other two cards must have been chosen by the other two spectators.

Do not be afraid that spectators will compare notes after your performance. Except for magicians, most people forget pretty quickly what takes place in a magic act. Also, by the time they leave the performance, they will have forgotten the cards named, or



even the one they looked at.

If you have ever heard magicians describe acts they have seen, you will be aware that even they don't recall all the details, once it is all over. So even with them, you have little to fear. (Ed.note: Dr. Faust proved this most certainly at magical conventions).

So, in any case, who cares? This effect is best performed before a rather large number of persons. If properly presented, it can be the most astounding feat you do, and that is what matters.

* * * * * * *

# HURLING THE HEADLINES

Dr. Faust uses this dynamic presentation for his closing effect - almost as an encore. Study his method, practice it, and we think you will agree that it is without compare for shaking your audience out of their complacency and into a good rousing round of applause.

The effect: You predict coming events, not by sealing them in a plastic tube frozen into a fifty pound block of ice, but VERBALLY. You claim accuracy!

How to do it: First, some background information. While I was a graduate student at Louisville, I met a person who has since become my close confidant and fine friend. His name is Dr. Spencer Thornton, a leading opthalmologist, exceptional surgeon, and fabulous mentalist.

Dr. Thornton gave me the idea for proclaiming the headlines. He must be credited with the idea.

While Dr. Faust does not practice hypnotism, he does look into a tiny crystal ball and predict future events. While he does not put any true stock in his predictions, he has recently been proved to be 85% accurate in his predictions of things to come. This astounding bit of mentalism is featured in every performance by the good doctor.

Faust even beat a New York Senator by telling of the Cuban buildup four weeks before the President made his announcement and a week before the New York Senator gave his information to the country.



At the end of my act, I usually give seven or eight quick, flash-like predictions of coming events. I verbally hurl them at the audience. To lighten the burden, because people actually believe the stuff, I throw in a few humorous predictions.

This type of mentalism is TREMENDOUSLY GUTTY! In fact, it may give lesser men a guilt complex, because when you really hit a headline, it could throw you. I've hit several hundred in the course of three years. (In all honesty, I must say I MISSED several thousand!) but PEOPLE REMEMBER THE HEADLINES THAT YOU CORRECTLY PREDICT!

How do you find the headlines? Go to the library and look thru complete volumes of "Time" and "Life" and other news magazines and make notes on recurring events. Airplane crashes are a good example. Steamship accidents are another, and when one ship crashes into another, the incident seems to be repeated several times.

When you have cataloged a backlog of events, draw from these incidents by updating them. Also, before a show, examine a newspaper or listen to a commentator and glean events that could happen in the future, then tell people!

Make them short and general and occasionally throw in a morbid one. The reaction to these headlines will be unbelievable. Some will even fear you and those who laugh will still wonder.

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In this photograph, Dr. Faust does his famous Blindfold Act. The good doctor is bandaged with six strips of surgical adhesive and a blindfold of nine thicknesses of opaque cloth. Still Dr. Faust is able to identify any object that is held between his hands.

The object can be anything at all, and the doctor does not touch it. Any spectator is allowed to bring forward any object for this most amazing demonstration. The girl in the photograph is astonished that Dr. Faust knew she had a bottle of champagne in her hand. (Dr. Faust was astonished that she had it!)



# 4 MINUTE SPELLBINDER

## A BLINDFOLD ACT

Objects needed: a roll of two inch wide adhesive;two half dollars and a blindfold constructed of nine layers or thicknesses of cloth ( red looks best) with black strings attached to make it easy to tie on.

How to do it: You ask a volunteer, preferably a doctor or nurse, or someone who has had first aid, to assist you. On the edge of your table, or on nearby chair, you have lightly stuck five pieces of adhesive approximately 5 inches long and 2 inches wide.

The blindfold is lying next to the tape, and you borrow two half dollars from two spectators. Ask your assistant to examine the two half dollars. You explain that these will cover your eyes because they will not allow the light to penetrate. (Also, the half dollars save the eyelashes from being pulled out when the tape is removed. Man, that smarts!)

Now ask the assistant to examine the adhesive. Refer to it as "surgical adhesive" (that adds class!) The first two pieces of adhesive must be placed on in the manner shown - diagonally!

Before these pieces are placed on your face by the assistant, YOU imbed the half dollars in the center of each piece of tape, and guide the tape up to your eyes, allowing the assistant to press the tape on firmly.

Now the remaining three pieces of tape are placed on horizontally over the eyes, as shown in sketch.

Now ask the assistant to place both hands over the adhesive covering the eyes and push again to be sure there is no possibility of seeing. Ask that the adhesive be securely sealed around your nose, too.

At this point, you CANNOT SEE! Now ask the assistant to hand you the blindfold. You take it across your two hands, with thumbs on the upper side, fingers on the lower. Ask the assistant to tie on the blindfold, and as you do, lift the blindfold to the eyes, and turn around so the assistant can get at the cords on the blindfold to tie it.

In that instant of turning, jam the thumbs up and under the adhesive pulling the adhesive away from the nose and eyes, allowing you to look down the side of the nose and see distinctly anything held between your fingertips.

Presentation: At the same time you ask for an assistant to blindfold you, you also ask for an assistant to gather three other spectators for you. Tell this assistant to stay at his or her seat, and to point to three people, preferably people he does not know.

These three are to be chosen after the adhesive is over the eyes. These three persons are to bring with



them any object, such as a coin, purse, billfold, lighter, comb, etc. They are to come to the stage and line up. As you call for them, they are to hold the object between your outstretched fingertips, but are not to touch the object to your hands.

As each places the object between your hands, move the hands slightly up and down, and then identify the object. Thank the person and proceed to have the next person hold their object for identification, and then the third person.

Now at the conclusion of this demonstration, pull the blindfold down over the eyes and off the face, and as you do so, seal down the adhesive you disturbed in the beginning, by pushing the thumbs under it. The blindfold will now be down around your neck. Ask the assistant who blindfolded you to please untie the blindfold now.

Rip ( carefully!) the tape from your eyes and finis! Usually when the Blindfold Miracle is performed, it bores the audience because it goes on and on. By following the above procedure, you can do this amazing demonstration in four minutes and thrill and completely confound your audience. This looks like genuine thought transference.

Remove tape from your eyes carefully. It may cause face to sting a bit but it will soon cease. Eyebrows are not usually affected and eyelashes are saved by the half dollars. Be sure to return the borrowed money!

This one effect, properly presented, will be a stunner. It looks so impossible that they will wonder..
...about YOU!

Top publicity is gained by Dr. Faust with photos like this. Here Faust divines the thoughts of the black panther, Sheba, one of Kellar's famous Jungle Cats. Faust said the inscrutable Sheba seemed to have hunger on her mind, making it difficult to receive a more concrete thought projection.